

THE FOUR DIMENSIONAL REALMS OF WORKS/DOESN'T WORK										
This qualitative schema aligns with the four dimensions of our universal phenomenology, on-the-surface, above-the-surface, beyond-the-surface experiences in the fourth dimension of temporality (time).										
Quantitative Analysis of Works/Doesn't Work begins with spreadsheet analysis of percentage of scenes that abide by the five commandments of storytelling, and climbs the levels of 5 commandment analysis to sequence/quadrant/act/Global Genre/on-the-surface/above-the-surface/beyond-the-surface/and Continuity										
Timeless Eternal Lie Recurrent Sapiential Pattern/Universal Qualla Falsity	Z-Axis/Beyond the Surface Not Working Time Bound	Y-Axis/Above the Surface Not Working Time Bound	X-Axis/On the Surface Not Working Time Bound	PHASE TRANSITION aka the dialectic and dialogos of Developmental Story Editing	X-Axis/On the Surface Working Time Bound	Y-Axis/Above the Surface Working Time Bound	Z-Axis/Beyond the Surface Working Time Bound	Timeless Eternal Truth Recurrent Sapiential Pattern/Universal Qualla Truth		
NEGATION OF THE NEGATION					POSITIVE/Degrees of Complexity Progressively greater negetropy				AFFIRMATION OF THE AFFIRMATION	
Chaos	Highly Disordered, with single digit seed crystals	Disordered, with limited "seed crystals" Flashes of dimensionality order in one of the realms	Close to an emergent On the Surface Order Liquid with abundant seed crystals that with the application of negetropic energy can undergo phase transition into solidly "Working"		Clear Order	Complicated Order	Temporally Complex Order	Eternally Complex Order		
Doesn't Work to the Negative Eternal Power There is no order whatsoever in the material It follows no Genre domain, but the lack of first principle knowledge of the structural functional organization of any story let alone any particular genre is evident.	Doesn't Work to the Negative Third Power There is something of a hook to the construction a particular Global Genre domain, but the lack of first principle knowledge of the structural functional organization of any story let alone any particular genre is evident.	Doesn't Work to the Negative Second Power Is clearly within the realm of a particular Global Genre domain, but fails to build or payoff while also failing to comply with any of the conventions and obligatory moments of the global genre	Doesn't Work to the Negative First Power Is clearly within the realm of a particular Global Genre domain, but fails to payoff. It does not abide by the totality of conventions and obligatory moments of the Genre		Works to the First Power Within Global Genre Domain Complimentarily, as good as...	Works to the Second Power Is at a qualitatively more pleasing iteration of a Global Genre Domain Best example of genre in a given year...	Works to the Third Power Is a Perennial Seller until such time as the collective culture grammar evolves and no longer emphasizes its attunement to abstract sapiential epistemological truth. The fading away of stories that reflect unenlightened cultural norms from a different era. H. Ryder Haggard for example	Works to the Eternal Mythos Power A Masterwork a timeless "seller" one that becomes a key thread in the fabric of the collective cultural grammar		
		There are a few scenes or even a sequence that have resonance, that is are within the bounds of the "want/need" domain of a specific genre, but the probability that the creator will be able to map that ability across the entire territory of the story without remedial Story instruction is extremely low. These instances are best discarded or used as seed crystal inspiration for a new formal configuration should go back to first principles.	There is a critical mass of structural functional organization of the story that does not payoff the emotional promise of the global genre.		i.e. It abides the On the Surface Kinetic form and abides by the global genre Conventions such that the probability of the title reaching financial profitability is 50/50 chance	i.e. it abides the On the Surface and Above the Surface forms as well as the global conventions and obligatory moments of its specific Global Genre choice. The probability of the title reaching financial profitability is greater than 50/50.	i.e. it abides the On the Surface Kinetic form and abides by the global genre Conventions such that the probability of the title reaching financial profitability is 50/50 chance	The whole is greater than the sum of its four component parts such that the work enters the collective cultural grammar as an integral part of the culture's fundamental mythos, a work that is endlessly enlightening through time and over multiple readings		
					*this assumes the publisher complies with the 10,000 Reader Rule	*this assumes the publisher complies with the 10,000 Reader Rule	*this assumes the publisher complies with the 10,000 Reader Rule	*this assumes the publisher complies with the 10,000 Reader Rule		
					Exciting Entertaining Experience with Limited Analogical inter-personal messaging Payoff on the On-the-Surface Domain	Exciting and Sapiential Analogical Experience Payoff on the On-the-Surface, and Above-the-Surface Domains	Cathartic Emotional Experience Payoff on the On-the-Surface, Above-the-Surface, and Beyond-the-Surface Domains Temporally...that is in context of a specific Collective Cultural Grammar moment, LOVE STORY by Erich Seagal GONE WITH THE WIND...etc.	Parable-like: Not the "final word," rather an inexhaustible fount of insight that induces the transformation of a single audience member and the collective sapiential audience in ever larger spheres of influence through time. We get something fresh and new out of the material with multiple readings. Religio-experience Payoff on the On-the-Surface, Above-the-Surface, and Beyond-the-Surface Domains Eternally...that is the work transcends time. PRIDE AND PREJUDICE, I KNOW WHY THE CAGED BIRD SINGS etc.		